

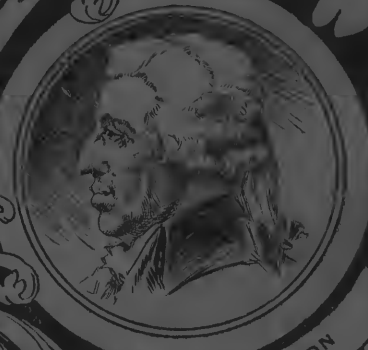
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BEETHOVEN



HAYDN

KUNKEL'S Musical Review

JULY, 1905

Vol. 30

Whole No. 306

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SCHUBERT.

Lachner in his Recollections, lately published in a Munich journal, thus describes Schubert as he saw him at Vienna in 1822. "I often saw at the restaurant that I frequented in the Stephan's Platz a young man whose physiognomy was not that of all the world. A round, flat, rather puffy face, a prominent brow, protruding lips, a turned up nose, hair curly but thin, gave his head an original look. His height was above the average, his back and shoulders were stooping. As he always wore spectacles his look seemed fixed, but when the conversation turned on music his eyes began to glitter and his face became animated.

"This young man was Franz Schubert, a name then known only in a narrow circle, but which ten years later attracted the attention of the whole musical world. By him I made

the acquaintance of Bauernfeld, Schwind, Randhartinger, Lenau, Anastase, Grun, Grillparzer, Castelli, Karajan, Dessauer, Fenchtersleben, &c. We often met at the tavern Zum Stern, where the poets read us their last productions.

"When, in 1829, I became conductor at the Karthnerthor Theater, I availed myself of my acquaintance in the musical world to produce the grand instrumental compositions of Schubert. There the grand octuor, op. 166, for wind and strings, was produced for the first time, and the superb string quartet in D minor with variations on the air of Death and the Maiden. This quarter, much admired today and considered a masterpiece in its style, was far from winning all votes at first. The first violin, Sch——, who, probably from his great age, was not up to the level of his task, ventured to say to the composer: 'Brother, that's good for nothing, let us put it aside. Stick to your songs.' Thereupon Schubert quickly collected the sheets of music and locked them up in his desk forever.

"In 1828 I completed my first opera, Die Burgschaft. It was accepted by the theatre at Pesth, where it was to be produced in October. Naturally, I was very desirous for Schubert to be present at the first performance. But, although he was invited in a most pressing manner by our common friend, Schindler, he did not appear, nor even reply to Schindler's long letter.

"When I returned to Vienna I received a sad explanation of the mystery. Our friend was confined to his bed, dangerously sick with typhoid fever. I shall always remember his words, 'Such a weight oppresses me that I feel as if my body was falling across the bed.' In spite of the extreme weakness betrayed by this remark, he spoke of different projects for the future, and seemed to rejoice at the prospects of his recovery, which would permit him to finish his opera, The Count of Gleichen.

"Next day business called me to Darmstadt, where the news of his death reached me. It took place November 19."

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Vol. 30

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THOMAS M. HYLAND, . . . EDITOR

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THE FACTORS OF THE PIANIST'S ART.

Millions of pages of black spots laid upon staves of five lines are in the world. Some of them were written by men of marvelous genius, and, though they represent nothing but sequences of sounds in orderly array, the judgment of the world has accorded them fellowship with the works of Michael Angelo and Dante, that speak at once through the eye to the heart of every man who can see and read. Even the dramas of Shakespeare live in the seclusion of the library, for the printed word vitalizes the imagination, and the tragedy of "Hamlet" enacts itself within the four walls of a man's skull. But music, says an exchange, the one art that has no exemplar in nature, and whose printed symbols are as mystic to the man of ordinary culture as the hieroglyphs on the tombs of the Pharaohs, must wait always the mediation of the interpretative artist. Whether music be, as Dr. Hanslick would have us believe, only ingenious arabesques of tone, or, as the program composers assert, the symbolism of emotions too great for words, the pathetic fact remains that it lies dead and tombed in the printed page, save when the Gabriels of art sound it in the trumpet tones of its own resurrection. Then it fills the earth with its glory, and the spirit of man bows before it.

It is not strange, therefore, that, when the interpretative musician sits robed in the garments of high priesthood in the temple of music, the devotees should sometimes forget the gods whose administrator he is, and should bend the knee of worship before him. His mission is so gracious, so beneficent, so mysterious in its methods, and withal so potent in its results, that he becomes at once a teacher, a benefactor, and a ruler. It is altogether too

easy to dispose of the public absorption in the piano playing of Paderewski by calling it the hysteria of women. There is plenty of that and to spare, but hysteria is not, under the guidance of suggestive therapeutics, to come and go at an operator's will, nor is it characteristic of the male of our species, who may be seen in most of his varieties at the concerts of the Polish pianist. Let us then, for the sake of enlightenment as to our own emotional subserviency, inquire wherein lies the power of this man. Let us lay aside all consideration of the value of the music he performs, and come at once to the performance itself. Why does this man move us all so that we call him great? To answer that question demands a review of piano playing and an application of certain deductions therefrom to the particular player before us.

Let us look first, then, at the technical aspect of his playing, for that is what is most patent. It lies at the very gate of observation, and invites us to enter. The technics of piano playing in their lowest sense are the mechanics, the operations of the machinery of fingers, wrists and arms. Let it be admitted at once that technics include ability to strike without error and at a given speed all the notes down in a composition. The street pianos, operated by turning a crank, possess the best technic of this kind; but their music is fit only for hades. The true aim of piano technic is the production of a tone of beautiful quality and singing character under all conditions of force and speed.

Back in the pre-Mozartian period, Emanuel Bach wrote: "Methinks music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." Every advance in the art of piano playing since Emanuel Bach's day has been made by men endeavoring to do precisely the same thing. Mozart followed the son of the great Sebastian in both theory and practice. He demanded of the pianist a smooth, gliding movement of the hands, so that the passages should flow like wine and oil. In order that the vocal character of piano music might be preserved, Mozart wrote continually in the cantabile style for the instrument, and constructed much of his music of passages found-

ed on the scale. It must be borne in mind that the piano of Mozart's day was the old harpsichord, whose fleeting tones never could have lent themselves to the mass effects of later composition.

When Clementi began to write for the English piano, with its heavy strings and long hammer fall, he aimed at greater sonority than had been known before, and introduced runs in thirds, sixths and chords. Beethoven was satisfied with Clementi's technic, and made no advance in piano playing per se. The mighty Ludwig was occupied with revealing the emotional possibilities of music, and it is an undeniable fact that some of his piano compositions, great, indeed, as pure music, are not characteristic of the instrument for which they were written. It remained for later musicians to show how the new percussive effects could be made amenable to the fundamental command that the piano must sing. Chopin and Liszt explored the resources of the modern instrument, and to them we owe the revelation of its possibilities in variety of tonal quality and vocal sound. The secrets of modern tone may be traced to two principal factors—perfectly equal development of all the fingers, which leads to their absolute independence, and management of the pedals.

The supreme achievement of Paderewski's technic is its demonstration that the singing tone and perfect control of every variety of tone color are possible in all circumstances, no matter how difficult the passage. This is the acme of technical accomplishment, and it is the explanation of the marvelous witchery of sound which the Polish pianist produces from the blows of hammers on metal strings. There was a time when it was considered sufficient to play a rapid running passage or involved phrases smoothly, accurately, and without pounding. But that has not satisfied Paderewski. He has held the theory that the singing tone must be preserved at all hazards, and his study has been to perfect his digital facility to that end. His control of the striking force of his fingers is masterful. His employment of the different positions of fingers, wrists, and forearms is always correct, and its results are perfect. Pianists know that some teachers advocate the elevation of the back of the hand, and others its depression. Paderewski uses either position, according to the tone he desires to produce. And his pedaling is simply beyond description. He seems to do almost as

much playing with his feet as with his hands. And it is all for the sake of tone color, for it is the combination of expert pedaling with the variety of touch that colors the tones.

But even the singing tone would become monotonous were there no rhythm in the playing. Rhythm in piano playing resolves itself into correct timing and accentuation. Every note must have its proper duration or the rhythm is disturbed. Every tone must be sounded with the correct dynamic relationship to those which precede it and those which follow it, or the rhythm disappears. Further than that the contours of the melodies are spoiled. The phrasing is disarranged, and the musical outline of the composition is distorted. Rhythm is, of course, primarily a matter of artistic judgment, but it is conveyed to the hearer by the blows of the fingers, and is the mechanical result of absolutely just distribution of force.

It is, therefore, dependent on the same technical accomplishments as tone-color. Paderewski's rhythm is flawless. He never offends the most judicious listener either in quality or dynamics, but on the contrary accentuates in such a manner that the phrasing of a composition comes out in the clearest possible light.

So much for the mechanical features of Paderewski's playing. But behind the technic is the soul of an artist. Without musical emotion that can be communicated to the hearer the most exquisite touch in the world will have no effect. Temperament, temperament is what we all cry for. What is temperament? It is hard to define, but easy to discern. We know that Jean de Reszke radiates with it, and that Melba is absolutely without it. All we can say of it is that it is musical organization. It is the vital spark which lies in the soul of

[Continued on page 20]

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...BY...

CHARLES KUNKEL.

an artist to be fanned into luminous fire by the sound of his own music, so that the world may bask in the splendid glow. It is inspiration, for which poor, yearning hungry aspiration is so often mistaken.

Paderewski has a powerful musical organization. He is, as Mr. Swinburne would phrase it, "filled full to the lips and eyes" with temperament. He throbs with emotion, which may be accepted as the threefold product of nationality, personal character, and experience. The Poles are a keenly susceptible people, and they are full of fire and passion. They have suffered much, and their emotions have become a part of their national heritage. Paderewski is a Pole, and he is one who combines national characteristics with a gentle, amiable, and sensitive character of his own. This is not the place to speak of personal experiences which have deepened the emotional nature of this artist. It may suffice to recall the old story of the singing master who, on hearing an unimpassioned soprano, said: "If I were that woman's teacher I would marry her and break her heart; and in two years she would be the greatest singer in Europe."

The province of the intellect in the study of music for performance is by no means difficult to determine. It is the designing power, and the design must be based upon a full and sympathetic perception of the formal and emotional beauty of the work in hand. Christiani, in his "Principles of Expression in Pianoforte Playing," allots this work to emotion, which he describes as the power of conceiving and divining the beautiful. This, of course, is only a partial statement of the truth. The emotion of a musician contributes the sympathetic element, without which no amount of intellectual application will be sufficient to reveal the content of a composition. The player must be able to feel the composer's emotion or he cannot reproduce it for the hearer. Dr. von Bulow failed here; he showed with much skill the constructive, or purely musical, beauty of every work, but he could not transfer its emotion. On the other hand, emotion without complete intellectual perception results in mere sentimentalism, and is more likely to obscure than reveal the constructive work of the composer.

The intellect, therefore, has a twofold duty. First comes the acquisition of information as to the general character and purpose of the period to which a composition belongs and the individual theories of the composer. No player, for example, is justified in reading a Mozart sonata as if it were the work of a contemporaneous composer. He is in duty bound to remember the general character of piano music in Mozart's days, and also the glorious boy's own personal theories as to piano playing. The second and more serious business of the intellect is to make a keen and exhaustive analysis of the work in hand, to the end that in the reading the artistic proportions designed by the composer may be faithfully preserved. From these two operations of the intellect we get a synthetic result, which is usually termed a reading. The technical manifestations of this reading are in the general tempo, the placing of crescendi and diminuendi, of forte and piano, of hard and soft touch, of staccato and legato, or what is usually included under the vague expression, light and shade.

Variety of tone color, contrasts of power, and all the other elements of musical expression may be distributed in such a way as to produce a ravishing effect upon the ear without result-

ing in truly artistic work. It is only when the intellect has so analyzed the work that these things are correctly placed that the masterpiece glows before us in its original power, convincing us and swaying our emotions. Paderewski is a man of well-disciplined mind. He has broadened his perceptions and strengthened his reasoning power by the study of many subjects not connected with music. His innate refinement has been polished by culture, and he has also made himself a complete master of musical construction. He analyzes a composition with the skill of a mathematician, but with the feeling of a man of powerful musical temperament. That he goes through this analytical process with the smallest works in his repertory, as well as with the largest, is abundantly demonstrated by the exquisite adjustment of his purely technical effects. Not a single measure is ever read in a slovely manner, but each one is treated with the most loving care for its melodic outline, its individual rhythm, its rhythmic relation to the remainder of the phrase, and its office as an element in the composition as a whole. No matter how rapid or mechanically difficult the passage, the result of Paderewski's private study as revealed to his hearers is manifested in this remarkable insistence upon the artistic relations of the thousands of tones in a composition, coupled with a mastery of tone color, which preserves at all times the vocal illusion.

It is true that some compositions in the repertory of the piano have been read more convincingly by other players. But, taking the piano list as a whole, Paderewski shows a deeper emotional sympathy with the greater part of it and a fuller intellectual mastery of

that part than any other player since the palmy days of Rubinstein.

The astounding influence which this pianist gains over every audience, then, is due, first, to his ability to construct a reading which is justified by the intellect and vitalized by emotion, and, second, to his incomparably beautiful execution, which ravishes the ear with its caressing tones. That there is a good deal of silly sensationalism, hysteria, and unreasoning hero worship in the behavior of his audiences is not to be denied, for many sentimental young women who have no knowledge of the higher beauties of piano playing and no conception of the masterpieces of piano composition attend these performances. But those who have a serious regard for musical art are also stirred to the depths by this man's work, and it is out of respect for them that this study has been penned.

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I

CHARLES KUNKEL.

Moderato. ♩ = 80.

The first system of the musical score is in 4/4 time, marked 'Moderato' with a tempo of 80 beats per minute. It features a treble and bass staff. The bass staff begins with a forte 'f' dynamic and contains a series of chords and eighth notes, with a 'Ped.' (pedal) marking and an asterisk below the first measure. The treble staff has a whole rest in the first measure, followed by a series of ascending eighth-note runs, each marked with a forte 'f' dynamic and a slur. A 'Ped.' marking is also present below the treble staff in the second measure. The system concludes with a 'L. H.' (Left Hand) marking above the final measure.

una corda. (with soft pedal.)

The musical score is written for piano on a grand staff. The right hand (treble clef) plays a series of ascending and descending eighth-note patterns, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines. Above the staff, the instruction 'una corda. (with soft pedal.)' is written. Below the staff, there are markings for 'Ped.' (pedal) and 'L. H.' (left hand) in some measures.

[illegible]

(A) *The small note indicates that the interval of a whole step is to be trilled.*

[illegible]

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1904 - 15

* Led. *

Entered Stationer's Hall.

Moderato. ♩ - 80.
Cantabile. (*Singing.*)

THE ME.

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece features various musical elements such as chords, arpeggios, and melodic lines. Dynamic markings include *p* (piano), *pp* (pianissimo), and *f* (forte). The instruction *una corda* is used to indicate the use of the soft pedal. The notation is clear and well-organized, with fingerings and articulation marks provided for the performer.

Volante. (Flying.)
³ 
L'istesso tempo.

1901

Musical score for "Tre corde." in 4/4 time. The score is written for a single melodic line, likely for a lute or guitar, as indicated by the "Tre corde." marking. The key signature is one flat (B-flat). The score is divided into two systems. The first system begins with a treble clef and a 4/4 time signature. It features a series of eighth notes, a triplet of eighth notes marked "16", and a half note marked "L. H.". The second system continues with a series of eighth notes, a triplet of eighth notes marked "18", and a half note marked "3". The score concludes with a double bar line.

The musical score for "The Rose Tree" is presented in two systems. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written on a single staff, featuring a series of eighth notes and a descending line. The accompaniment is written on a grand staff (treble and bass clefs), with the bass line providing harmonic support. The second system continues the melody and accompaniment, with the melody staff showing a continuation of the eighth-note pattern. The score includes various musical notations such as clefs, key signatures, note values, and rests. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

The Song of the Lark

F. Schöten

pp *una corda.* *Begin the run on the third note A, if the piano does not possess the B flat.*

f *tre corde.*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 8-----
 * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 8-----
p (una corda.)
 * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 8-----
 * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 8-----
 * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 8-----
 * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

This 8--- sign signifies that the notes are to be played an octave lower.

pizzicato.

ten. ten. ten.

tre corda.

Grandioso.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music includes various fingerings (e.g., 5, 3, 4, 2, 1, 3, 2, 1, 2, 3, 4, 5) and dynamic markings: *mf* (mezzo-forte) and *f* (forte). There are also markings for *Red.* (Reduction) and *Red.* (Reduction) with asterisks.

Second system of the musical score. It continues the grand staff notation. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *una corda*. There are also markings for *Red.* (Reduction) and *Red.* (Reduction) with asterisks.

TRIO. *una corda. Dolcissimo. (With the utmost delicacy.)*

Third system of the musical score, marked as the beginning of the Trio. It features a grand staff with treble and bass clefs. The key signature has three flats. The music includes various fingerings and dynamic markings: *p* (piano) and *pp* (pianissimo). There are also markings for *Red.* (Reduction) and *Red.* (Reduction) with asterisks.

Fourth system of the musical score. It continues the grand staff notation. The music includes various fingerings and dynamic markings: *Red.* (Reduction) and *Red.* (Reduction) with asterisks.

Fifth system of the musical score. It continues the grand staff notation. The music includes various fingerings and dynamic markings: *Red.* (Reduction) and *Red.* (Reduction) with asterisks.

Sixth system of the musical score. It continues the grand staff notation. The music includes various fingerings and dynamic markings: *Red.* (Reduction) and *Red.* (Reduction) with asterisks.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a melody with notes G4, A4, Bb4, and C5, with fingerings 2, 1, 2, and 4 indicated above. The bass staff begins with a bass clef and contains a melody with notes G3, A3, Bb3, and C4, with fingerings 2, 3, 2, and 1 indicated below. The second system also consists of a treble and bass staff. The treble staff continues the melody with notes G4, A4, Bb4, and C5, with fingerings 3, 1, 2, and 2 indicated above. The bass staff continues the melody with notes G3, A3, Bb3, and C4, with fingerings 2, 3, 2, and 1 indicated below. The score concludes with a double bar line and repeat signs in both staves.

Cadenza.

Vivo. ♩ - 100. **Leggiero.** (*With animation and lightness.*)

ff *dim.*

molto dim. *pp*

Tempo di Valse (In Waltz time) $\text{♩} = 80$.

"Now de orange- trees an blooming."

pp *una corda*

Tre corda.

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has *Red.* markings and asterisks. Fingerings 3, 2, 3, 4 are indicated.

Second system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has *Red.* markings and asterisks. Fingerings 3, 4 are indicated.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has *Red.* markings and asterisks. Fingerings 3, 4 are indicated.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has *Red.* markings and asterisks. Fingerings 3, 4 are indicated.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *ppp* dynamic marking. Text: *The second time both hands an octave higher and ppp (una corda.)*. *Red.* markings and asterisks are present.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *ppp* dynamic marking. Bass staff has a *ppp* dynamic marking. *Red.* markings and asterisks are present.

* *Red.* * *Red.* * *Red.* * *Red.*

* *Red.* * *Red.*

* *Red.* * *Red.* * *Red.*

* *Red.* * *Red.*

* *Red.* * *Red.* * *Red.* * *Red.*

* *Red.* * * *Red.* * *Red.*

1. 2. Tre corda.

ppp *ppp* *ppp* *ppp*

Repeat the part an octave higher *ppp*

Alla Banjo (*Like a Banjo.*) "I try to drive away my sorrow.

Allegretto ♩ = 112

Pickin' on the old banjo."

Ben misurato. (*The time well measured.*)

pizzicato.

The first system of musical notation is in 2/4 time, featuring a treble and bass staff. The treble staff contains a melody with triplets and slurs, marked with fingerings (1, 2, 3, 4, 5). The bass staff provides a rhythmic accompaniment with eighth notes and rests. The first measure is marked with a forte *f* dynamic.

1st. time *f*
2nd. time *pp*

pizzicato.

The second system continues the melody and accompaniment. It includes triplets and slurs with fingerings. The treble staff has a *pizzicato* marking above it. The system concludes with a repeat sign.

The third system features a treble staff with a melody of eighth notes and slurs, marked with fingerings. The bass staff has a simple accompaniment. Dynamics of *f* and *p* are indicated.

The fourth system continues the piece with a treble staff melody and bass staff accompaniment. It includes triplets and slurs with fingerings. Dynamics of *sf* and *p* are indicated. The system ends with a repeat sign.

The fifth system is the final one on the page, featuring a treble staff melody and bass staff accompaniment. It includes triplets and slurs with fingerings. Dynamics of *f* and *p* are indicated. A *ten.* (tension) marking is present above the treble staff. The system concludes with a repeat sign.

First system of musical notation, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and 3/4 time. The right hand features a series of chords and single notes, with fingerings 3, 5, 4, 3, 5, 2, 4 indicated. The left hand has a bass line with notes and rests, including a triplet of eighth notes in measure 1. Dynamics include *f* (forte) and *p* (piano). There are repeat signs and asterisks at the end of measures 1 and 3.

1st. time *f* 2nd. time *pp*.

Second system of musical notation, measures 5-8. The right hand continues with chords and single notes, with fingerings 3, 1, 1, 3, 1, 2, 4, 4, 2, 2 indicated. The left hand has a bass line with notes and rests, including a triplet of eighth notes in measure 5. Dynamics include *f* (forte) and *pp* (pianissimo). There are repeat signs and asterisks at the end of measures 5 and 7.

Third system of musical notation, measures 9-12. The right hand continues with chords and single notes, with fingerings 3, 1, 1, 3, 2, 1 indicated. The left hand has a bass line with notes and rests, including a triplet of eighth notes in measure 9. Dynamics include *f* (forte). There are repeat signs and asterisks at the end of measures 9 and 11.

Fourth system of musical notation, measures 13-16. The right hand continues with chords and single notes, with fingerings 3, 1, 1, 3, 2, 1 indicated. The left hand has a bass line with notes and rests, including a triplet of eighth notes in measure 13. Dynamics include *pp* (pianissimo). There are repeat signs and asterisks at the end of measures 13 and 15.

Fifth system of musical notation, measures 17-20. The right hand continues with chords and single notes, with fingerings 3, 1, 1, 3, 2, 1 indicated. The left hand has a bass line with notes and rests, including a triplet of eighth notes in measure 17. Dynamics include *pp* (pianissimo). There are repeat signs and asterisks at the end of measures 17 and 19.

FINALE.

Allegretto.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system includes a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic. The fifth system also includes a fortissimo (*ff*) dynamic. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings. There are also asterisks and 'Ped.' markings below the bass staff in several measures.

cresc. 8

First system of music. Treble and bass staves. Treble staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Dynamics: *ff*. Pedal marks: Ped., *, Ped., *, Ped., *, Ped., *.

cresc. 8

Second system of music. Treble and bass staves. Treble staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Dynamics: *ff*. Pedal marks: Ped., *, Ped., *, Ped., *, Ped., *.

8 *Con anima.*

Third system of music. Treble and bass staves. Treble staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Dynamics: *ff*, *f*, *f*, *f*. Pedal marks: Ped., *, Ped., *, Ped., *, Ped., *.

8 *Martellato.*

Fourth system of music. Treble and bass staves. Treble staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Dynamics: *ff*. Pedal marks: Ped., *, Ped., *, Ped., *, Ped., *.

Grandioso. 8

Fifth system of music. Treble and bass staves. Treble staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Dynamics: *ff*, *fff*, *ff*, *ff*. Pedal marks: Ped., *, Ped., *, Ped., *, Ped., *.

LE REVEIL D'AMOUR.

(LOVES-AWAKENING.)

Valse de Concert.

Moritz Moszkowski.

Tempo di Valse $\text{♩} = 80$.

p *cres.* *Ped.* *Ped.* *Ped.*

f *l. h.* *rit.* *Ped.* *Ped.*

Cantabile. *p a tempo.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Edition Kunkel.

1441 - 10
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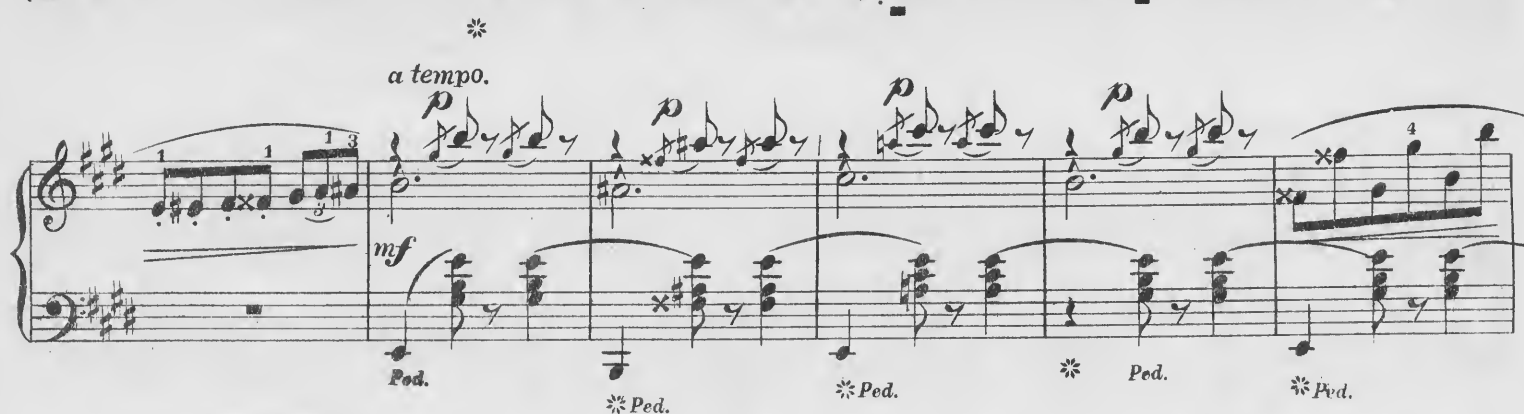
The musical score consists of six systems of piano notation. Each system includes a treble and bass staff joined by a brace. The notation is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *f* (forte), and *rit.* (ritardando). Pedal markings are indicated by an asterisk and the word "Ped." below the staff. The tempo marking "a tempo." appears above the second system. The score concludes with a double bar line at the end of the sixth system.

Risoluto.

The musical score is written for piano and consists of seven systems. The first system begins with the tempo marking 'Risoluto.' and a forte 'f' dynamic. It features a complex melodic line in the right hand with many slurs and fingerings, and a more rhythmic accompaniment in the left hand. Pedal markings are used to sustain the harmony. The second system continues the melodic development with a crescendo leading to a forte 'f' dynamic. The third system introduces a 'ff' (fortissimo) dynamic and includes a section marked 'Ped.' with an asterisk. The fourth system features a 'cres.' (crescendo) marking and a 'do.' (cadenza) section. The fifth system continues the 'do.' section with a 'cres.' marking. The sixth system begins a 'ff rapido.' (fortissimo, rapid) section. The seventh system concludes the piece with a 'ff rapido.' marking and a final cadence. The notation is dense with many slurs and fingerings, indicating a technically demanding piece.

ff rapido.

1441 - 10



dolce.

pp

Ped. *

dim. - -

Ped. *

Ped.

a tempo.

e rit. - and

p grazioso.

* *Ped.* * *Ped.* *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.* *

ossia.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Risoluto.

ff

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

rit.

a tempo.

ossia.

p

Ped. a tempo. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

First system of musical notation, measures 1-6. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has chords and a "Ped." marking with an asterisk. Dynamics include *p* and *f*.

Second system of musical notation, measures 7-12. Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has chords and a "Ped." marking with an asterisk. Dynamics include *f*. Markings "l.h." and "rit." are present.

Third system of musical notation, measures 13-18. Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has chords and a "Ped." marking with an asterisk. Dynamics include *p* and a tempo marking "a tempo."

Fourth system of musical notation, measures 19-24. Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has chords and a "Ped." marking with an asterisk. Dynamics include *p*.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has chords and a "Ped." marking with an asterisk. Dynamics include *p*.

Sixth system of musical notation, measures 31-36. Treble and bass staves. Treble staff has slurs and fingerings. Bass staff has chords and a "Ped." marking with an asterisk. Dynamics include *p* and *f*.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features complex fingering with numbers 1-5 and 3-5. Pedal markings are present below the bass staff, alternating with asterisks (*).

Second system of the musical score. It begins with the instruction *Risoluto.* and a forte dynamic *sf*. The music continues with complex fingering and pedal markings. A measure rest is indicated in the bass staff.

Third system of the musical score. It features a fortissimo dynamic *ff* and complex fingering. Pedal markings are present below the bass staff.

Fourth system of the musical score. It continues with complex fingering and pedal markings. A measure rest is indicated in the bass staff.

Fifth system of the musical score. It begins with a pianissimo dynamic *pp* and continues with complex fingering and pedal markings.

Sixth system of the musical score. It features a crescendo marking *cres-* and a decrescendo marking *-cen*. The system ends with the word *-do*. Pedal markings are present below the bass staff.

f *ff rapido.*

* Ped.

rit. *a tempo.*

f

Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8-
Ped. * Ped. * Ped. *
con forza.

rit. Animato.
Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8- 8- Presto.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8-
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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* Ped. *Ped.*Ped.*Ped. *Ped.*Ped. *Ped.*Ped.*Ped.*Ped.

Ped. * Ped. * Ped. marcato. Ped. * Ped. * Ped.

* Led. *Led. *Led. *Led. *Led. *Led. *Led. *Led. * Led. * Led. *Led. *Led. *Led. * Led.

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *












Tempo I.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a single bass line (bass clef). The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems of music. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with chords and single notes. The score includes various musical notations such as clefs, key signature, time signature, tempo marking, and dynamic markings like "f" (forte).

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is marked with fingerings (1, 2, 3, 4, 5) and includes a trill marked "ten.". The bass line includes a double bar line with a repeat sign and a "2nd." marking. The score ends with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The music consists of four measures. The first measure has a vocal melody starting on G4 and a piano accompaniment of chords. The second measure continues the vocal melody. The third measure features a vocal melody with a trill on G4 and a piano accompaniment of chords. The fourth measure concludes the phrase with a vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and fingerings.

a tempo.

Allargando. (With breath and boldness.)

NIGHTINGALE IN THE BRANCHES.

NOCTURNE.

*Last night the nightingale woke me,
Last night when all was still;
It sang in the golden moonlight,
From out the woodland hill.*

*I open'd my window so gently;
I look'd on the dreaming dew,
And oh! the bird, my darling, was singing,
Singing of you, of you.*

To my dear uncle Charles.

RENÉ L. BECKER.

Moderato. ♩ - 132.

The musical score is written for piano and includes various dynamics and markings. The first system begins with a piano (p) dynamic and a 'Led.' (Ledger) marking. The second system features a forte (f) dynamic and a 'R.H.' (Right Hand) marking. The third system includes a 'rit.' (ritardando) marking. The fourth system starts with 'a tempo.' and includes 'rit.' markings. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

1956 - 5

Edition Kunkel.

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The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical markings and fingerings:

- System 1:** Starts with the tempo marking "a tempo." The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a simpler accompaniment. Pedal markings "Ped." and "Ped." are present.
- System 2:** Includes the tempo marking "rit" followed by "a tempo." The right hand has a melodic line with slurs and fingerings. The left hand has a bass line. Pedal markings "Ped." and "Ped." are present.
- System 3:** Features the instruction "una corda." and "pp mormoroso." The right hand has a melodic line with slurs and fingerings. The left hand has a bass line. Pedal markings "Ped." and "Ped." are present.
- System 4:** Continues the melodic and accompaniment lines. Pedal markings "Ped." and "Ped." are present.
- System 5:** Continues the melodic and accompaniment lines. Pedal markings "Ped." and "Ped." are present.

The notation is written in a single key signature (one sharp) and 4/4 time. The right hand is in treble clef, and the left hand is in bass clef. The piece concludes with a final chord in the right hand.

molto rit. *a tempo.*

tre corde.

p

*Red. ** *Red. ** *Red.*

f *pp*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

molto cresc. e agitato. *strepitoso.*

rit. *ff* *ff*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Lusingando.

pp

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

f *p* *f* *molto rit.* *pp*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

a tempo.

p

Red. *

rit. *a tempo.*

f *p* *ten.*

Red. * *Red.* *

una corda.

pp mormoroso.

ten.

Red. * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

molto rit. *a tempo.*

tre corde.

* *Red.* * *Red.* * *Red.* * *Red.*

ad lib. *rit.*

f

* *Red.* * *Red.* * *Red.* * *Red.*

molto rit.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

a tempo. *rit.*

f *p*

ossia.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Parlando. *molto rit.* *ad lib.*

f *pp*

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

HOME SWEET HOME.

Notes marked with an arrow (↓) must be struck from the wrist.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato. ♩ = 60.

CLAUDE MELNOTTE.

Cantabile.

The first system of musical notation for 'Home Sweet Home' is in C major, 4/4 time. It consists of a treble and bass staff. The treble staff begins with a piano (p) dynamic and a half note G4. The bass staff begins with a half note C3. The melody in the treble staff is: G4 (half), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). The bass staff accompaniment is: C3 (half), F3 (quarter), C4 (quarter), F3 (quarter), C4 (half). The system includes various fingerings and articulation marks, including arrows pointing down to notes in the bass staff.

See special article on the proper and artistic use of the pedal in Kunkel's Royal Piano Method page 96 to 110.

The second system of musical notation continues the piece. The treble staff has: A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). The bass staff has: F3 (quarter), C4 (quarter), F3 (quarter), C4 (half). The system includes various fingerings and articulation marks, including arrows pointing down to notes in the bass staff.

The third system of musical notation continues the piece. The treble staff has: B4 (quarter), A4 (quarter), G4 (half). The bass staff has: C4 (half), F3 (quarter), C4 (quarter), F3 (quarter). The system includes various fingerings and articulation marks, including arrows pointing down to notes in the bass staff.

The fourth system of musical notation continues the piece. The treble staff has: A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). The bass staff has: F3 (quarter), C4 (quarter), F3 (quarter), C4 (half). The system includes various fingerings and articulation marks, including arrows pointing down to notes in the bass staff.

The fifth system of musical notation continues the piece. The treble staff has: B4 (quarter), A4 (quarter), G4 (half). The bass staff has: C4 (half), F3 (quarter), C4 (quarter), F3 (quarter). The system includes various fingerings and articulation marks, including arrows pointing down to notes in the bass staff.

The melody well marked.

Sustain the half notes and lift up the grace notes instantly.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of a single system of music. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The score is marked with various musical notations, including notes, rests, and fingerings. The lyrics are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, often beamed together. There are several measures with triplets indicated by a '3' over the notes. The score is divided into measures by vertical bar lines. Below the staff, there are asterisks and the word "Ped." (pedal) indicating where to use a pedal. The lyrics "The Rose Tree" are written below the staff, aligned with the melody. The score ends with a double bar line.

a tempo.

p

f

4 l. h.

Ped.

p

4 l. h.

Ped.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a repeating eighth-note accompaniment in the left hand, marked *p* (piano). The right hand plays a melody with a descending eighth-note pattern. The score includes a key signature change from G major to E major (indicated by two sharps) and a time signature change from 2/4 to 4/2. The piece concludes with a double bar line and a repeat sign.

Con espressione.

rall.

or thus:

Var. II.

↑ The melody well marked.

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation is highly rhythmic, featuring numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-5. Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo). The page is numbered 39 at the top center and 1705-6 at the bottom center. The publisher's name, Edition Kunkel, is printed at the bottom right.

1705-6

Edition Kunkel.

leggero.

Var. III.

The musical score for Variation III consists of six systems, each with a piano (right) and bass (left) staff. The key signature is B-flat major (two flats). The tempo/mood is marked *leggero.* (light). The first system is marked with a repeat sign and a first ending bracket. The notation includes various note values, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The word *simili.* appears in the first system. The score is marked with asterisks (*) and the word *Red.* (likely indicating a reduction or a specific performance instruction). The systems are numbered 1 through 6 at the beginning of each system.

May Galop

C. T. SISSON

Op. 86.

Notes marked with an (v) must be struck from the wrist.

Vivo. (Lively.) ♩ - 138.

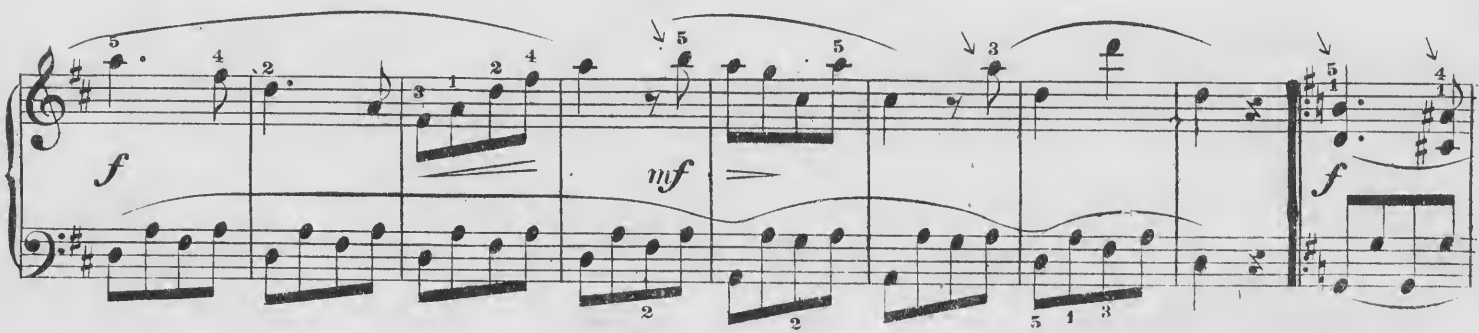
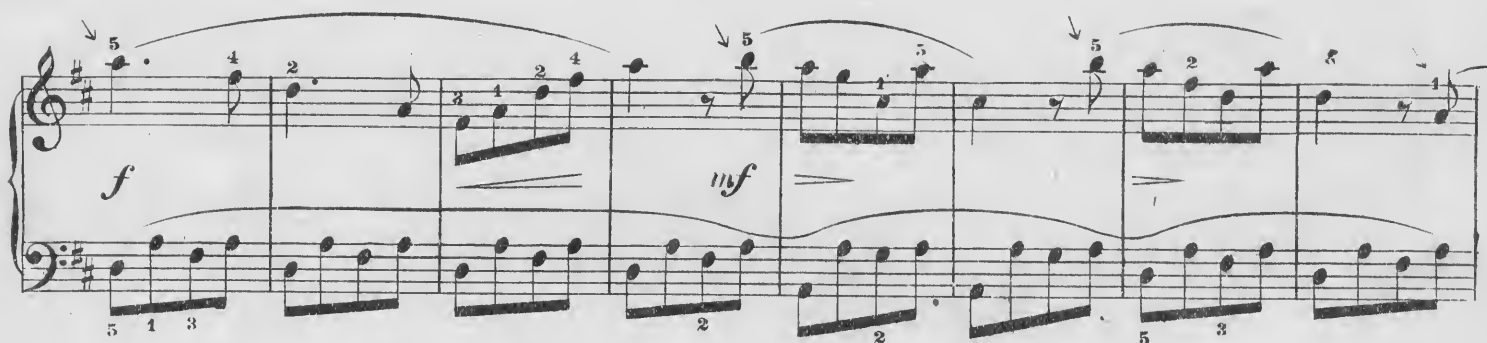
476-3

Edition Kunkel.

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THE BLUE AND THE GREY.

MARCH.

Notes marked with an arrow (↓) must be struck from the wrist.

CARL SIDUS.

Marziale. ♩_{80} . (martial, warlike.)

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Two systems of piano accompaniment for 'The Star Spangled Banner'. Each system consists of a treble and bass staff. The first system starts with a forte (ff) dynamic and includes fingerings (5, 4, 1) and slurs. The second system includes piano (p) and forte (f) dynamics. Both systems have 'Ped.' markings and asterisks below the staves.

THE STAR SPANGLED BANNER.

Maestoso. (with dignity, majesty.)

Four systems of piano accompaniment for 'The Star Spangled Banner'. Each system consists of a treble and bass staff. The first system starts with a forte (f) dynamic and includes fingerings (1, 2, 3, 4, 5). The second system includes crescendo (cresc.) and mezzo-forte (mf) dynamics. The third system includes a forte (f) dynamic. The fourth system includes a mezzo-forte (mf) dynamic and a ritardando (rit.) marking. All systems have 'Ped.' markings and asterisks below the staves.

Edition Kunkel. 1744-G

or thus.

f

* Red.

a tempo (resume the time)

Brillante. (brilliant, in a showy, sparkling style.)

f

* Red.

* Red.

* Red.

* Red.

* Red.

Tempo I.

Con BRIO. (*with brilliancy and spirit.*)

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 2/4. The piece is marked "And." (Andante). The score is divided into four measures. The first measure contains a treble staff with a melody and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment. The third measure features a treble staff with a melody and a bass staff with a simple accompaniment. The fourth measure continues the melody and accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked "And." (Andante) and includes a "Cresc." (Crescendo) marking in the third measure.

Ardito.

Handwritten musical score for a piece titled "Ardito." The score is written on two staves, Treble and Bass. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The Bass staff begins with a bass clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. The Treble staff contains various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The Bass staff also contains musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is written in a cursive, handwritten style. The word "Ardito." is written in a bold, serif font above the Treble staff. The word "Ped." (Pedal) is written in a cursive, handwritten style below the Bass staff. The score is marked with various musical symbols, including slurs, accents, and dynamic markings.

Scherzando.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major and 2/4 time. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into a verse and a chorus. The verse is marked "Red." and the chorus is marked "Red." with a star symbol. The score ends with a double bar line.

Musical score for "The Merry Widow" waltz, measures 1-12. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a "Ped." (pedal) marking. The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks.

8

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and accents. Dynamics include *f* (forte) and *cresc.* (crescendo). The instruction *Con fuoco. (with intense animation.)* is prominently displayed in the middle of the page. The piece concludes with a double bar line and a final chord.

Tempo I. Con Brio.

Ardito. Scherzando.

Con Brio.

The musical score consists of five systems of staves. The first system is marked 'Tempo I. Con Brio.' and features a series of sixteenth-note passages in both hands, with dynamic markings of *f* and *p*. The second system continues this pattern. The third system is marked 'Ardito. Scherzando.' and shows a change in tempo and mood, with more rhythmic variety. The fourth system is marked 'Con Brio.' and returns to a faster tempo. The fifth system concludes with a series of chords marked *ff*. Pedal markings and asterisks are used to indicate specific performance techniques throughout the piece.

NODDING RUSHES.

(IMPROMPTU.)

CARL WILHELM KERN.

Allegretto.

Tempo rubato.

(v Indicates wrist attack)

1923-9

Edition Kunkel.

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a tempo.

First system of musical notation. Treble clef, key of D major. The right hand features a series of eighth-note triplets and sixteenth-note patterns, with fingerings 2, 5, 3 and 2, 5, 3 indicated. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *Red.* (ritardando) with asterisks.

Second system of musical notation. The right hand continues with eighth-note patterns and fingerings 1, 2, 4, 3, 3. The left hand has a more complex accompaniment with some sixteenth-note runs. Dynamics include *Red.* (ritardando) and asterisks.

Third system of musical notation. The right hand features a triplet of eighth notes and a sixteenth-note pattern. The left hand continues with eighth-note accompaniment. Dynamics include *Red.* (ritardando) and asterisks. A *cresc.* (crescendo) marking is present in the right hand.

Fourth system of musical notation. The right hand has a series of eighth-note patterns with fingerings 5, 1, 5, 2, 1. The left hand continues with eighth-note accompaniment. Dynamics include *f* (forte) and *Red.* (ritardando) with asterisks.

Fifth system of musical notation. The right hand features a series of eighth-note patterns with fingerings 5, 4, 2, 4, 1, 5, 2, 4, 1, 1, 3, 5. The left hand has a more complex accompaniment with some sixteenth-note runs. Dynamics include *ff* (fortissimo), *p* (piano), *f* (forte), and *Red.* (ritardando) with asterisks. The word *Risolut.* (Ritardando) is written above the first measure.

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with various musical elements:

- System 1:** Treble clef has a series of eighth notes with fingerings 4, 2, 1, 2, 5. Bass clef has chords with fingerings 4, 5. Dynamics include *f* and *p*. Articulations include accents and slurs.
- System 2:** Treble clef has a series of eighth notes with fingerings 4, 1, 8, 1, 3. Bass clef has chords with fingerings 3, 4, 5. Dynamics include *f* and *p*. Articulations include accents and slurs.
- System 3:** Treble clef has a series of eighth notes with fingerings 4, 2, 4, 1, 5, 2, 4. Bass clef has chords with fingerings 4, 3, 4. Dynamics include *ff* and *p*. Articulations include accents and slurs.
- System 4:** Treble clef has a series of eighth notes with fingerings 4, 2, 1, 2. Bass clef has chords with fingerings 4, 5. Dynamics include *f* and *p*. Articulations include accents and slurs.
- System 5:** Treble clef has a series of eighth notes with fingerings 4, 1, 8, 1, 3. Bass clef has chords with fingerings 3, 4, 5. Dynamics include *f* and *p*. Articulations include accents and slurs.

Throughout the page, there are numerous slurs, accents, and dynamic markings (*f*, *p*, *ff*) indicating the performance style. The notation is dense and complex, typical of a technical exercise or a short piece.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Treble staff has a melody with fingerings 2, 3, 2, 5, 3, 2, 5, 3, 2, 1, 2, 3, 4, 5. Bass staff has a bass line with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include *p* and *Red. **.
- System 2:** Treble staff has a melody with fingerings 1, 2, 4, 3, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Bass staff has a bass line with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include *p* and *Red. **.
- System 3:** Treble staff has a melody with fingerings 1, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff has a bass line with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include *f* and *Red. **.
- System 4:** Treble staff has a melody with fingerings 5, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Bass staff has a bass line with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include *rit.*, *a tempo.*, *p*, and *Red. **.
- System 5:** Treble staff has a melody with fingerings 1, 2, 4, 3, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Bass staff has a bass line with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include *p* and *Red. **.

First system of musical notation, measures 1-5. Treble and bass staves with various fingerings and articulations. Fingerings include 2, 5, 3, 1, 2, 1, 5, 4, 1, 5, 1. Articulations include accents and slurs. Pedal markings are present below the bass staff.

Meno mosso.

Second system of musical notation, measures 6-10. Treble and bass staves. Measure 6 has fingerings 5, 2, 1. Measure 7 has fingering 5. Measure 8 has fingering 2. Measure 9 has fingering 5. Measure 10 has fingering 3. Articulations include accents and slurs. Pedal markings are present below the bass staff.

Third system of musical notation, measures 11-15. Treble and bass staves. Measure 11 has fingering 1. Measure 12 has fingering 2. Measure 13 has fingering 5. Measure 14 has fingering 4. Measure 15 has fingering 2. Articulations include accents and slurs. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 16-20. Treble and bass staves. Measure 16 has fingering 4. Measure 17 has fingering 1. Measure 18 has fingering 4. Measure 19 has fingering 1. Measure 20 has fingering 1. Articulations include accents and slurs. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 21-25. Treble and bass staves. Measure 21 has fingering 2. Measure 22 has fingering 5. Measure 23 has fingering 2. Measure 24 has fingering 4. Measure 25 has fingering 2. Articulations include accents and slurs. Pedal markings are present below the bass staff.

Risoluto.

The musical score is written for piano and features six systems of music. Each system consists of a grand staff (treble and bass clefs) and a single bass line below. The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *sf* (sforzando). The bass line features a series of chords, many of which are marked with a double bar line and an asterisk (*). The score is signed 'Edition Kunkel.' and '1923-9' at the bottom.

f *p* *f* *f* *p*

cresc.

mf *f* *mf*

cresc.

Edition Kunkel.

1923-9

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte). Below the bass staff of each system, there are performance instructions: 'Red.' followed by an asterisk (*). The first system has four measures. The second system has eight measures, with a double bar line after the fourth measure. The third system has eight measures, with a double bar line after the fourth measure. The fourth system has eight measures, with a double bar line after the fourth measure. The fifth system has eight measures, with a double bar line after the fourth measure.

Tempo I.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece. The second system contains the next four measures. The music is written for piano on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together. The bass line features chords and single notes, with some measures containing triplets. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings (Ped.) and asterisks (*) are placed below the bass line in measures 2, 4, 6, and 8. The piece concludes with a final chord in measure 8.

Handwritten musical score for "The Bird Song" by J. S. Zieglar. The score is written on two systems of two staves each. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a treble clef and a key signature of one sharp. The melody starts on G4 and moves stepwise. The accompaniment starts on G2 and moves stepwise. The piece ends with a double bar line and a fermata over the final note. There are handwritten annotations: "Ped." with an arrow pointing to the first bass note, and asterisks (*) under the first and third measures of the first system. Fingerings are indicated by numbers 1-4 above the notes.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of four measures, each containing a half note followed by a quarter note. The notes are: G4 (quarter), A4 (half), B4 (quarter), and C5 (half). The melody is repeated four times, with a double bar line and repeat sign after each measure. The first measure of the first repetition is marked with a "Ped." (pedal) and a "*" (star) symbol. The second measure of the first repetition is marked with a "Ped." (pedal) and a "*" (star) symbol. The third measure of the first repetition is marked with a "Ped." (pedal) and a "*" (star) symbol. The fourth measure of the first repetition is marked with a "Ped." (pedal) and a "*" (star) symbol. The score is written in a simple, clear style, with a single melodic line and a key signature of one sharp.

The image shows a page from a musical score for 'The Song of the Lark' by Franz Schubert. The score is in G major and 3/4 time. It features a piano introduction with a treble and bass staff. The piano part includes fingerings (1, 2, 3, 4), dynamics (f, p), and articulation (accents, slurs). The vocal part is indicated by a treble staff with notes and lyrics. The tempo changes from 'rit' to 'a tempo.'

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. It consists of four measures. The first measure has a treble clef and a bass clef. The treble clef has a quarter note G, a quarter rest, and a quarter note A. The bass clef has a quarter note G, a quarter note A, and a quarter note B. The second measure has a treble clef and a bass clef. The treble clef has a quarter note G, a quarter rest, and a quarter note A. The bass clef has a quarter note G, a quarter note A, and a quarter note B. The third measure has a treble clef and a bass clef. The treble clef has a quarter note G, a quarter rest, and a quarter note A. The bass clef has a quarter note G, a quarter note A, and a quarter note B. The fourth measure has a treble clef and a bass clef. The treble clef has a quarter note G, a quarter rest, and a quarter note A. The bass clef has a quarter note G, a quarter note A, and a quarter note B. The voice part is written in a single line with a treble clef. It consists of four measures. The first measure has a quarter note G, a quarter note A, and a quarter note B. The second measure has a quarter note G, a quarter note A, and a quarter note B. The third measure has a quarter note G, a quarter note A, and a quarter note B. The fourth measure has a quarter note G, a quarter note A, and a quarter note B. The lyrics are "The Rose Tree" and "The Rose Tree".

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a long melodic line with fingerings 1, 2, 1, 1, 2, 4, 3, 3. Bass staff has chords with fingerings 2, 3, 1 and accents. Dynamics: *ped.* and asterisks.
- System 2:** Treble staff has chords with fingerings 2, 5, 3, 1, 2, 1, 5. Bass staff has chords with fingerings 3, 3, 3 and accents. Dynamics: *ped.*, asterisks, and *cresc.*
- System 3:** Treble staff has chords with fingerings 5, 4, 5, 4, 3. Bass staff has chords with fingerings 3, 3, 3 and accents. Dynamics: *ped.*, asterisks, and *p*.
- System 4:** Treble staff has chords with fingerings 4, 3, 4, 1, 4. Bass staff has chords with fingerings 3, 3, 3 and accents. Dynamics: *dim.*, *ped.*, asterisks, and *dim.*
- System 5:** Treble staff has a melodic line with fingerings 3, 1, 3, 1, 3. Bass staff has chords with fingerings 3, 3, 3 and accents. Dynamics: *ff*, *sf*, and asterisks.

THE MIDGETS.

(DIE HEINZELMÄNNCHEN.)

(LES GNOMES.)

Transcribed by
EUGENE KETTERER.

(R. Eilenberg. Op. 29.)

Notes marked with an arrow (↘) must be struck from the wrist.

For the proper execution of the wrist attack and passages in mixed positions see Kunkel Royal Piano Method pages 12, 20 & 33.

Moderato ♩ - 120.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The score includes various fingerings (1-5) and slurs. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). Red asterisks (*) are placed below the bass staff in several measures, likely indicating specific performance techniques or corrections. The score includes a repeat section with two endings (1. and 2.) and concludes with a final cadence.

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Edition Kunkel.

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First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and articulation marks. Dynamics include *mf* and *f*.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and articulation marks. Dynamics include *mf* and *f*.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and articulation marks. Dynamics include *f* and *ff*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and articulation marks. Dynamics include *f* and *ff*.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and articulation marks. Dynamics include *ff* and *p*.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingerings and articulation marks. Dynamics include *ff* and *p*.

This page contains six systems of musical notation for piano. The notation is complex, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings. The key signature is one sharp (F#).

The first system includes the marking *ten.* above the treble staff. The second system also includes *ten.* above the treble staff. The third system includes the marking *marcato il Basso.* below the bass staff, followed by *Glorioso.* below the treble staff. The fourth system includes the marking *mf* above the treble staff. The fifth system includes the marking *ff* above the treble staff. The sixth system includes the marking *ten.* above the treble staff.

The notation is dense with many notes, often beamed together, and includes many slurs and fingerings. There are also several instances of *Red.* and asterisks (*) scattered throughout the page.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering and articulation. Rehearsal marks with asterisks are present below the bass staff.

Second system of musical notation, measures 5-8. Treble staff includes a "ten." (tension) marking. Dynamics include "mf". Rehearsal marks with asterisks are present below the bass staff.

Third system of musical notation, measures 9-12. Treble staff includes a "mf" dynamic. Rehearsal marks with asterisks are present below the bass staff.

Fourth system of musical notation, measures 13-16. Treble staff includes a "p" (piano) dynamic. Rehearsal marks with asterisks are present below the bass staff.

Fifth system of musical notation, measures 17-20. Treble staff includes a "dim." (diminuendo) dynamic. Rehearsal marks with asterisks are present below the bass staff.

Sixth system of musical notation, measures 21-24. Treble staff includes "pp" (pianissimo) dynamics. Rehearsal marks with asterisks are present below the bass staff.

IN THE SPRINGTIME, BESSIE DEAR.

Words by HIRAM W. HAYES.

Music by LE ROY HARTT.

Moderato. ♩ - 108.

The piano introduction is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand features a series of eighth and sixteenth notes, often beamed together, with some notes marked with an arrow (↘) indicating they should be struck from the wrist. The left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line.

Notes marked with an arrow (↘) must be struck from the wrist.

The first vocal line is in 4/4 time. The melody is written on a single staff. The lyrics are: "Beneath the elm tree in the lane I left my love. The moon was shining bright a - bove. I". The music includes various note values, rests, and phrasing slurs. Fingering numbers are provided for the melody. The piano accompaniment is shown below the vocal line, with notes marked with arrows (↘) and fingering numbers.

The second vocal line continues the melody in 4/4 time. The lyrics are: "kissed her ten-der-ly and true, my Bes-sie dear, And whispered words of love to her. In". The musical notation includes notes, rests, and slurs, with fingering numbers indicated. The piano accompaniment continues below, with notes marked with arrows (↘) and fingering numbers.

1946 - 5

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go - ing far a - way from you, a - cross the sea. A - cross the o - cean far from thee; But

in the springtime, Bes-sie dear, when li - lacs bloom. In springtime, Dear, I'm com - ing home.

rit.

REFRAIN. The Second time *pp* until the sign Φ
a tempo.

Then meet me here Be-neath the elm tree in the lane, My Bes - sie

dear. Oh meet me when I come a - gain. When Ro - bins sing Their joyous

rit.

notes of love so clear. When li - lacs bloom. In springtime sweet, my Bes-sie dear.

Yes back a-gain from o'er the sea, I'll come to you. Back to my love I love so true, Then

I will take you in my arms O Bes-sie dear, And kiss a - way your hap - py tears. Then

I will tell you once a-gain that sto-ry old. To you my heart I will un-fold. Then

you shall bid me at your side for-ev-er stay- And you shall name the hap-py day.

REFRAIN. The Second time *pp* until the sign Φ
a tempo.

Then meet me here Beneath the elm tree in the lane, My Bes-sie

dear. Oh meet me when I come a-gain. When Ro-bins sing Their joyous

notes of love, so clear. When li - lacs bloom. In springtime sweet my Bessie dear.

rit.

DANCE. a tempo.

cresc.

A GRADED COURSE OF Studies and Pieces.



In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

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EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

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STUDIES AND PIECES.

- Studies.**—Seven delightful little studies in one book [R. E.].....Behr-Sidus 75
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GRADE 1 TO 1½.

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Lillian Polka.....Sidus 35
The Promenade—Rondo.....Sidus 35

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Bohemian Girl (Fantasia—Balfé).....Sidus 35
Il Trovatore (Fantasia—Verdi).....Sidus 35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.].....Paderevski 35

GRADE 2.

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Leaves and Flowers, twenty-four picturesque studies in one book [R. E.].....Ascher-Buelow 2 00
Pieces.—Ideals Waltz.....Beckmann 35
Message of the Rose.....Conrath 35
Minnehaha Polka.....Lara 35
Fra Diavolo Fantasia (Auber).....Sidus 35
Faust Fantasia (Gounod).....Sidus 35
Martha Fantasia (Flotow).....Sidus 35
Spring Waltz [R. E.].....Chopin 35
Summer Waltz [R. E.].....Chopin 35
Ada's Favorite Rondo.....Sidus 35
My Regiment—March.....Anschuetz 35
Sweet Remembrance.....Metke 40
Little Mischief.....Anschuetz 50

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GRADE 3.—CONTINUED

- Pieces.**—Happy Birdlings—Rondo.....Sidus 35
Plantation Dance.....Carlin 50
Whisperings of Love.....Godard 50
Bohemian Girl Fantasia (Balfé).....Paul 60
Il Trovatore Fantasia (Verdi).....Paul 60
Norma Fantasia (Bellini).....Paul 60
Echoes of the Woods.....Paul 50
Polo (Galop).....Dinkgreve 60
Our Boys (Fanfare Militaire).....Anschuetz 60
Huzza, Hurrah—Galop.....Wollenhaupt 80
La Jota—Spanish Dance.....Armstrong 35
Piscatorial Pleasures—Waltz.....Bendow 75
Angelic Chimes—Reverie.....Voellmecke 50
Careless Elegance—Quickstep.....Schleiffarth 60
Mi Reina (My Queen).....Ketter 60
McKendree Boys March.....Pesold 50

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Queen of the Ball—Menuet.....McLauthlin 75
Humoreske in E minor, op. 9.....Kroeger 35
Humoreske in E major (Cradie Song) op. 9.....Kroeger 35
Bollan Whispers—Mazurka.....Auchester 75
Fairies' Musings.....Wollenhaupt 75
Pit-a-Pat—Caprice.....Thalberg 75
Menuet Moderne.....Conrath 75
William Tell (Fantasia—Rossini).....Paul 60
La Gazelle.....Ernst 75
Heather Bells Polka.....Kunkel 75
Trembling Leaves.....Godard 75
William Tell Fantasia (Rossini).....Paul 60
Marche des Adelephiennes.....Coley 75
On Blooming Meadows—Waltz.....Rive-King 1 00
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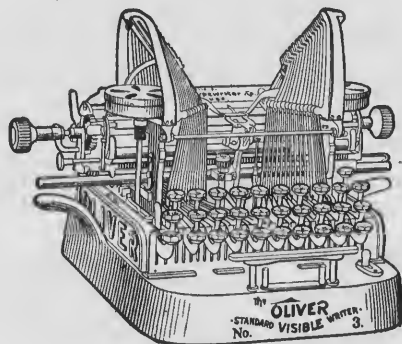
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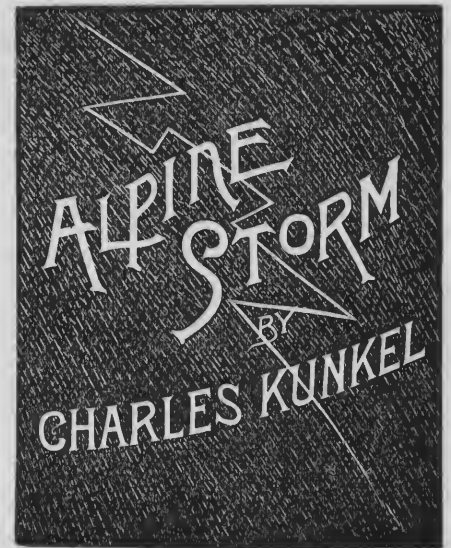
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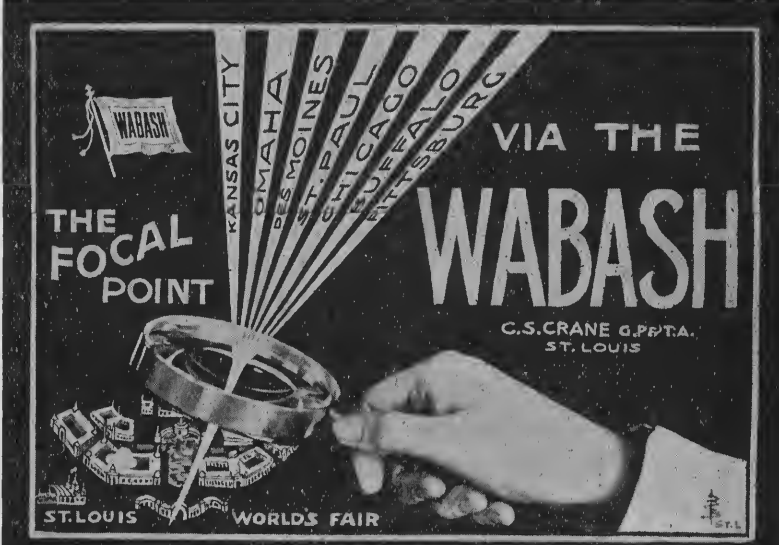
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THE ORIGIN AND EVOLUTIONS OF THE DANCE.

Standing on the highly polished floor of a ball room, where myriads of incandescent lights throw their brilliant effulgence upon ladies and gentlemen, dancing to the harmonious music of a modern orchestra, it is rather difficult to realize, that dancing is perhaps the strongest link that connects us with primitive man. And when we listen to the philippics which from time to time have been directed against it from the pulpit, it is equally interesting to know, that dancing for many ages was used almost exclusively for religious worship.

The origin of dancing, says a contemporary, has been lost in remote antiquity, it, however, is probably as old as man himself. When primitive man, with a very limited vocabulary, desired to express himself, it is plausible to believe that he relied as much, and probably more, on his limbs, than in his tongue.

Even at the present time many accentuate their remarks with their limbs. An angry man will walk to and fro, shrug his shoulders, and gesticulate vehemently. In those early days, man was little above the animal, with a dormant intellect that required many ages to even partly develop, and we must conclude, that his actions were not much different from those of the animals about him.

The dog gives a good example of primitive man endeavoring to express ideas and emotions by peculiar sounds, due to an undeveloped tongue, and bounds and leaps. Rage, revenge, and love, must all have had a physical expression.

Rhythm, being a part of nature, must early have been understood.

Rhythm was necessary for swimming and running. The rhythmical motion of birds in flight, the even drip of water from the rock, the beat of his heart and pulse, all taught him rhythm. And so we can readily conclude that the first symmetry of movement that developed from his paroxysms of rage, was the war dance.

This has lived through the ages, and is still practiced by the savages of the present day. The realization of a superior power, in one form or another, probably next claimed his attention, and this found expression in the worship of celestial bodies, and idols. Being unable to worship intellectually, he expressed his reverence by sacrifices and dancing.

This custom grew through the ages, and became an important part of the religious ceremonies of the ancient Egyptians, Greeks and Romans. Dancing in the earlier periods of history, was entirely of a violent character. The Hebrew verb "to dance" originally meant, "to leap like lambs," and their dancing consisted of gesticulations, violent leaps, and bounds, and hopping in a circle.

Their cognates, the Bedouin Arabs, at the present time indulge in wild dances of a similar character. The prophets resorted to dancing as a means of working themselves up to an ecstatic pitch, their resulting exaltation proving contagious, as do the mad contortions of the dancing dervishes today. Women also danced at religious exercises, and the instruments employed were the flute, trumpet, timbrel, cymbal and drum. In ancient Greece, dancing besides being

used for religious worship, eventually came to be employed at social entertainments. At one period, this dancing was done by lewd women, to the disgust and condemnation of the righteous. The origin of the ballet may be traced to this period, as professional dancers expressed manners, passions, and deeds, in rhythmical gestures, and were consequently able to tell complete stories without the aid of words. The Italians' claim to the invention of the ballet in the sixteenth century, is therefore not supported by history. That they improved the ballet, and increased its importance, is probably the fact. Dancing gradually became separated from religious worship in Rome, and degenerated, and citizens of dignity considered it disgraceful to dance, excepting during devotional exercises. With the Hebrews, the separation of the dance from religious worship, can be traced to the establishing of the dancing hall or "Tanzhaus," in the middle ages, and which quickly spread to the ghettos of France and Germany.

At first, these halls were frequented on the Sabbath, and feast days. Gradually, the men and women danced together.

The rabbis attempted to prohibit it, as it led to marital quarrels, but the custom grew, and finally became a purely social pleasure. The orthodox Jews, however, still maintain the custom of dancing on the feast of "Rejoicing of the Law."

Dancing also forms an important exercise in the worship of the Shakers, a sect of comparatively recent origin.

The early Christians were not averse to dancing, nor did the church discourage it. In the middle ages, the clergy, in fact, on certain days of the year, opened the churches to the people, and permitted them to dance therein, to the accompaniment of hymns on the organ, the rhythm of which had been changed to triple time. Dancing at this period became a passion with the people, and was indulged in at all places, accompanied by singing, or the lute, the pipe, or small drum. The "Dance of Death" was one of the remarkable religious entertainments of mediæval times. It was a kind of masquerade performed in the churches, in which the characters held dramatic conversations with Death, and disappeared one by one, from the scene. The subject was a favorite one with artists and poets for more than three centuries, and paintings of this character were placed in the town halls, market places, palaces, churches, etc. The country dance was invented in England, and spread with remarkably rapidity all over Europe. The manuscript of one written in 1300 still exists. One of the old English names for rustic dances, was hey diggys, or rounds. Other related names were the Roundel, and the Roundelay, which is said to mean "Shepherds dance." The country dance was the progenitor of the reel, the morris-dance, the jig, the hornpipe, and the Brawl.

The difference between these, and many other dances, was not so much in the character of the music, as the rules and tempo. The usual accompaniment was the fiddle, the pipe, or tabour, a small drum; while many were accompanied with stamping, shrieking and singing.

The German waltz, the French cancan, the Spanish bolero, the Italian saltarello, the South American chica, the Hungarian czardasch, the allemande, the coranto, the fandango, the forlano, the gavotte, the jota, the Ralamaika, the loure, the measure, the galliad, the parent of the minuet, the passecaille, the quadrille, the ringeltanz, the saraband, the tarantella, the trenchmore, the zapateado, the enshion dance,

and gallop, are the names of some of the dances that were in vogue at one time or another, and are all believed to have been derived from the English country dance. Many of these dances were tuneful, and would be accounted interesting at the present day.

The names of many of the English country dances were unique and characteristic. "Gee Ho, Dobbin," "Petticoat Loose," "Gossip Joan," "The Devil Among the Tailors," "Moll in the Wad" and "Rolling in the Dew," are the names of some of them, and, it should be added, that they are still popular in the rural districts of England, while "The College Hornpipe" is familiar to all.

When people of refinement turned to dancing as a social pleasure, the motions became slower and more dignified.

Country dances were popular at court during the reign of Queen Elizabeth, and continued in favor as late as the reign of George the Third. The minuet, which was invented about the middle of the seventeenth century was a favorite dance, and much used in the courts of France and England; so also was the polonaise, or polacca, a dance of Polish origin. The origin of the tarantella is unique; the name was derived from the tarantula, a large spider which infests warm climates, and dancing to its rapid music was believed to be an antidote for the insect's supposed poisonous bite. The truth, however, appears to be, that in the fifteenth century an epidemic nervous affection swept over Italy and other countries of southern Europe, and those affected, became melancholy and sought seclusion in cemeteries, and other deserted places. Rapid music was the prescription, to which the patient danced furiously, sometimes for nearly a week, when the disease was overcome. The quadrille became very popular in the sixteenth century, and was generally danced to the melody of small bells, from which the name "carillon," signifying "bells," was probably derived. The waltz is said to have originated in Bohemia. The tempo of the Vienna waltz is rather rapid, and the time is strict and unbroken. The Lander are slower and more dignified than the waltz; they are popular among the Styrian peasants; the melodies are often beautiful, and they are graceful in style. Byron's ironic poem, "The Waltz," which appeared in 1813, shows the disfavor with which many regarded the introduction of the waltz into England. The polka was invented in 1830 by a farm maid in a village near Prague. Her room being small, she was compelled to restrict her steps, and so the dance became known as "pulka," which means "half dance."

Its character underwent some changes on its introduction into France and England, and it was received in those countries, especially the latter, with such enthusiasm as to border on a mania.

To such extremes did they go as to give its name to articles of food, and of clothing, to new streets, and to public houses. When the craze subsided, the names of the streets were altered, and probably the only reminder we have of the folly of a former day, is the "polka dot." The polka exercised a radical influence on the style of dancing which had prevailed until then.

The names of some of the dances that have been invented and introduced with success in recent times are the caprice, the schottish, meaning "Scotch dance," the lancers, the varsoviennne, the skirt dance, and two-step. The possibilities of form, and rhythm have probably been exhausted, and if new dances are introduced they will be modifications and variations of existing forms.

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